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and general circulation throughout the States. The work is brought out by the publishers, in two volumes containing ten exercises each, and is clearly printed on good paper.

FOUR HUNDRED AND FORTY-FOUR NEW INTERLUDES AND VOLUNTARIES, for the Organ, Melodeon or Harmonium. By JOHN ZUNDEL. S. T. Gordon, 706 Broadway, N. Y.

Mr. John Zundel is well known in this country as a thoroughly practical musician, and a first-class, solid organist. He published a work similar to the one under notice, but simpler, some sixteen years ago, which met with an immense sale. Its success may be traced to the fact, that it supplied a great want, for mediocrity distinguished the majority of the organists of the country, and the interludes in various styles, times, and keys, which it contained, enabled those who had neither knowledge, nor invention, to get through this work very respectably indeed.

Education has greatly advanced since that work was issued, and the new volume is addressed to a higher class of executive ability, both in the character, and the mechanism of its contents. There are many fair manipulators of the organ who have no more ideas of extemporising than the handle of the bellows, and to these this work will prove an infallible resource in every difficulty, for it contains a vast number of well-made interludes adapted to all classes of sentiment in hymn and psalm tunes, besides many pleasing and sterling voluntaries, for opening and closing the services.

This book has been arranged so as to be made available with the least possible trouble. A copious index is appended, which denotes the pages on which will be found Interludes adapted to every measure, and to every key, and, also, to particular character of sentiment, whether commencing upon the light beat or the full measure. The practical use of such a book can be estimated at a glance, and it only needs to be known to meet with general and cordial acceptance.

TREATISE ON HARMONY AND MODULATION. By JOHN ZUNDEL. S. T. Gordon, 706 Broadway, N. Y.

Without making any pretension as to originality, or putting forward any startling new theories, Mr. Zundel has produced a clear, concise, and intelligible treatise, which ordinary intellects could master almost without assistance. It is not easy to be simple and profound at the same time; it is not easy to escape from the trammels of countless exceptions which surround every rule of the musical theory, and give a clear view of the principles of the science, but Mr. Zundel, keeping a steady gaze upon the practical necessities of such a work, has made his statements brief, decided, and comprehensive, disencumbering those common errors which are common to all students in their first efforts in harmony writing.

Of course, Mr. Zundel's is not an exhaustive treatise on the subject, but it may be taken as a safe-ground work, and a sure starting point for wider and deeper enquiries. His chapters on modulation are as briefly comprehensive as the preceding chapters on theory. If their simple rules are thoroughly studied, and the examples given carefully transposed according to direction, the student will acquire resources in his extem-

porising, and in his compositions, which will prove altogether beyond valuation.

We commend this work to all musical students for the foregoing reasons, which we think will prove of weight; satisfied that its study, from the simplicity of its teaching, will interest the pupil up to that point where the acquirement of knowledge becomes a pleasant occupation.

SUSAN'S STORY. Ballad by CLARIBEL, N. Y. Thaddeus Firth, 563 Broadway.

Claribel has achieved an extraordinary popularity in England within the few last years. She has achieved it by the simplicity of her style, which appeals to the masses, and to her tact in selecting the subjects of her poems, they being always either a touching incident, a simple story, or some sentiment that appeals at once to the heart. This ballad contains a simple, but very touching little story, very pathetically told, and set to a melody equally simple and touching. It has all the elements of popularity, and will, doubtless, find its way on to every piano desk in the country.

THE LOVELY ROSE. Aria for Baritone voice, composed by CHAS. F. SHATTUCK. Thaddeus Firth, 563 Broadway.

A very smooth and pleasing *cantabile* movement, well suited for a baritone voice, and with sufficient sentiment to render it effective. It can also be sung by mezzo-soprano or contralto voices.

CAN IT BE? CAN IT BE? (*Miss Ydemia*). Translated from the German by G. W. BRIDGEMAN arranged by A. DISBECKER, N. Y. Thaddeus Firth, 563 Broadway.

This is a very tender little melody, with a smack of the old German simplicity. It was sung by Mme. Methua Scheller, in the drama of "Lorlie's Wedding," and met with much success. The poem is also interesting.

IDA GALOP. Composed by CARL FAUST. Thaddeus Firth, 563 Broadway.

A spirited and brilliant Galop, as full of dance as time and measure can make it. It has been made quite popular by its frequent performance by Downing's celebrated 71st Regiment Band. It is quite easy to play, and is very effective.

#### ART MATTERS.

Rothermel's picture of "The Republican Court in the Days of Lincoln," now on exhibition at the Derby Gallery, 625 Broadway, is a work that, from its historic interest, must command considerable attention. Painted as a companion to Huntington's "Republican Court in the Days of Washington," Mr. Rothermel's picture naturally courts comparison. Although the chance for color and picturesque costume is not so great as in the latter, to my mind it is the best picture of the two; and for this reason—Mr. Rothermel has accomplished that *rara avis*, a portrait picture devoid of stiffness, his figures being, for the most part, easy and graceful in action as well as natural in grouping, added to this there is a richly luminous tone pervading the whole work which is eminently pleasing and attractive. Mr. Rothermel's flesh painting, however, is not always so successful as that of Mr. Huntington, as, in the picture in question, there are many evidences of

haste and carelessness which are not to be found in that of the last named gentleman, whose work is marked by a painstaking fidelity to nature which renders it, albeit the color is often weak and artificial, more preferable as a specimen of what may be called simple portrait painting.

Setting aside this one fault, there is much left in Mr. Rothermel's picture to admire. In the first place the portraits, although not always careful, are still strong in expression and character, giving us life-like representations of the persons represented. Among the best are those of Andrew Johnson, Seward, Everett, Chase and Greeley, while in those of Lincoln, Scott, McClellan, Grant, Brady and Bryant, Mr. Rothermel's success is far from pronounced. Another bad point in the picture is the female figure in red, to the left, which is remarkably false and disagreeable in action although strong and rich in color, while the drapery painting is superb. And here we find another great merit in Mr. Rothermel's picture: in all of the twenty-two female figures introduced it is next to impossible to find a fault in the painting of their drapery; variety of color, texture and effect mark them all, and while they do not have the unpleasant "band-box" effect which we find in most pictures of this character, there is a harmony and grace in each one which calls for unbounded praise.

With Mr. Rothermel's treatment of the accessories no fault can be found, for, although critics may object to the warm, glowing color introduced, this is an error, if it is an error, in the right direction, and is far preferable to the low, cold tones which we so often find in the works of modern painters. Taken altogether then, the merits and demerits of the "Republican Court" may be summed up in these words: As a gracefully arranged composition it is excellent; as a beautiful piece of color it is almost unrivalled; but as a specimen of careful, laborious portrait painting it is but moderately successful.

A right pleasant little exhibition room, for it is hardly large enough to entitle it to the name of gallery, is that just opened by Mr. Snedecor at 768 Broadway. Quiet, neat and elegant, it is a perfect little *bijou* of a temple of art. The eye is nowhere offended by a glaring color or trumpery show, but in their places are cosy comfort and genuine good taste. It is Mr. Snedecor's intention to make this a receptacle for real gems of artistic skill, a place where an artist after finishing a thoroughly good picture may place it on sale and exhibition. The opening collection fully warrants this promise; here we have pictures by Colman, Jas. Hart, Wm. Hart, J. G. Brown, Nebbig, DeHaas, Weir and La Farge, and right good pictures they are too. Prominent among the number are Colman's "Tow Boats," and "Valley of the Neperham." The first has been noticed at length in these columns before; the second is a quiet, pastoral landscape, full of sentiment and marked by great delicacy of handling and beauty of color. Since Mr. Colman has thrown overboard the hot, forced color of which he was wont to be so fond, and has adopted a truer, cooler key, his pictures have greatly improved; we no longer see landscapes under an effect of atmosphere altogether unnatural, but in their places crisp, fresh, atmospheric pictures,